

CONTRIBUTORS

Mars L. Akhmadullin is Docent at the Department of Design at the Ufa State Academy of Arts named after Z. Ismagilov, Member of Association of Historians of Art and Art Critics, Chair of the Union of Designers of Republic of Bashkortostan. He has organized a number of exhibitions of graphic design, read his papers at the national and international conferences. He specializes in history of book printing in Arabic font in Volga River and Ural regions.

Madjit S. Alkin is Professor of the Department of Vocal Art of the Ufa State Academy of Arts named after Zagir Ismagilov. He has authored articles, teaching materials and monographs dedicated to teaching academic and folk singers. Among his books are “Bashkirian Song,” and “Folk Singng.”

Beslan G. Ashkhotov is Dean of the Research of the North-Caucasian State Institute of Arts, Doctor of Arts, Corresponding Member of Adyghe (Circassian) Academy of Sciences, a member of Composers Union of the Russian Federation, Professor, the author of monographs on «Traditional Adyghe lament song – ghybza» and «Adyghe folk polyphony». He has more than hundred publications in the field of general musicology, ethnomusicology and culture science. His scientific interests are related to the theory and history of folk music and poetic creativity, the professional art of Kabardino-Balkarian composers, the musical study of local folklore, the problems of musical and culture science education. The author is the first to work on the research of the specific features of the folk songs of Adyghe (Circassian) and to determine the ontological principles of social, moral, ethnic and aesthetic significance and self-determination of the folklore genre. With comparative method of analysis being involved in the context of all-caucasian artistic performance, the author puts forward the hypothesis of autochthony of solo-chorus form of Adyghe folk songs.

Barry Cooper has the degree of Doctor of Philosophy (DPhil) from Oxford University, University College. He is Professor of Music and the Chair of Musicology at the University of Manchester, UK. In addition to editing and publishing Beethoven’s 35 Piano Sonatas, Dr. Cooper has been a general editor and co-author of “The Beethoven Compendium (1991).” His other books include *Beethoven and the Creative Process*, *Beethoven’s Folksong Settings*, and studies of English Baroque keyboard music and music theory in England in the 17th and 18th centuries. Dr. Cooper has identified the sketches for Beethoven’s Tenth Symphony and published them in 1988, which attracted widespread international attention. He has also written articles on Beethoven and other subjects for *Music & Letters*, *The Musical Times*, *The Beethoven Journal*, and many other periodicals.

Alexander I. Demchenko is Doctor of Arts, Professor, Chair of the regional Dissertation Committee of the Saratov State Conservatory named after L. Sobinov. He is a full member of the Russian Academy of Natural Sciences, a member of the Journalist’s Union and a member of Composer’s Union of the Russian Federation. He has published a number of monographs, articles on history of Russian music, musical ethnography, and methodology of music scholarship. He combines teaching with lecturing and working as a musical critic.

Galina N. Dombrauskene is Docent of the Department of History of Arts and Culture of the Maritime State University named after Admiral G. Nevelsky. She holds the Candidate of Arts degree. She investigates intertextual evolution of Protestant chorales. In 2006 she has published the monograph «The Metatext of a Protestant Chorale in Space of Musical Culture». She has published a number of articles on this subject.

Yelena A. Fedulova is degree Candidate of Music Theory Department of the Ural Conservatory. She is currently at the last stage of the completion of dissertation “Implementation of Canonical Traditions in Spiritual Creations of Georgi Sviridov”.

Alexandra Ye. Galimzyanova is an alumna of Magnitogorsk State Conservatory (MaGK) named after M. I. Glinka, majoring in domra performance (2006). She is currently a graduate student at MaGK. The subject of her thesis investigation is “Domra performance tradition of the Urals: performing and creative art”.

Gulnaz S. Galina is Candidate of Philology, Assistant Professor at the Department of Ethnic Music of Ufa State Academy of Arts named after Z. Ismagilov. She is a member of the union of composers of the Russian Federation and the Republic of Bashkortostan.

Galina Gulnaz Salavatovna is the author of many monographs, books and articles on Bashkir folk and professional music. One of the trends of her activities is researching of formation and development of Bashkir national opera.

Vyacheslav N. Gratchyev is Docent of Instrumentation Department at the Army Institute of Army Band Conducting of Military Academy. He received his Ph.D in 1993. V. Gratchyev is the author of the articles and textbooks on instrumentation and music theory. He is also a composer; his *Symphony for Wind Ensemble* was published in 2005.

Zilya A. Imamutdinova is Candidate of Arts, Senior Researcher of Modern Problems at the Department of Musical Arts of the State Institute for Arts, Moscow. Her interests include a research on Islamic arts, literature, religion and sacred music. She participated in numbers of State and International Conferences in Canada, Russia, Netherlands, Germany, Jordan, Turkey, Egypt and other countries. She is an author of a monograph *The Culture of Bashkirs. Verbal Musical Tradition (Koran Reading Traditions, Folklore)*, Moscow, 2000, and numbers of articles.

Galina Ye. Kaloshina is Professor at the Department of History of Music of the Rostov State Conservatory named after S. V. Rachmaninov. She is Candidate of Arts, Docent. She has graduated from Rostov State University, majoring in mathematics and cybernetics and from the Gnesin Musical-Pedagogical Institute and its *aspirantura*. Her Candidate Dissertation is dedicated to the poly-genre symphonic works of A. Honegger (1987). She has read her papers at the national and international conferences. Professor Kaloshina studies the different types of symphonization, genre and style interaction of complex musical and non-musical genres.

Irina Kljuyeva has graduated from Magnitogorsk State Conservatory named after M. I. Glinka as a viola player, presently continues her studies at the its Graduate School. Ms. Kljuyeva is the winner of the International competition in Italy, she has been a member of String quartet of Magnitogorsk Conservatory for more than 6 years. She is the author of multiple publications regarding performance and music arts of Russian and other European composers for viola and string quartets.

Grigory R. Konson is Docent, Candidate of Arts, Chair of Department of Theory and History of Performing Arts of the World Musical Culture Division at the State Maimonides Classical Academy. The member of Society of Journalists of Moscow and the Russian Federation, and the Society of Composers of Moscow and Russian Federation, assistant editor of *Musical Academy Quarterly*. He graduated from the Gnesin Academy of Music, Moscow as violinist, singer (countertenor) and musicologist. He is an editor of the first Russian five-volume project on musical historiography «Musicologists of Russia. Master’s Portraits», where scientists from 18 leading musical universities of Russia and Belorussia contributed their works. He is a founder of the International scientific conference «Performing Art and Musicology. Parallels and Interactions». He actively participates in the national and international conferences. His works are published in journals such as *Musicology*, *Music life*, *Musiqi dūnyasi* (and its electronic version – *Harmony*), *Theatre. Painting. Cinema. Music; Musical Academy*.

Yelena Yu. Kornienko is a graduate student at Saratov State Conservatory named after L.V. Sobinov. She has authored a number of publications on French chamber vocal music of the turn of the 20th century.

Ljubov A. Kupets is Candidate of Arts, Professor of Petrozavodsk State Conservatory named after A. K. Glazunov. Her Candidate Dissertation has been conferred at the Russian Institute of History of Arts (St. Petersburg). As a doctoral candidate at the Russian Institute of Culturology in Moscow she studied the cultural history of perception of the picture of the world in Russian musicology of the 20th century. She

has published more than 60 articles, participated in a number of national and international conferences.

Dr. Ralph P. Locke, BA, Harvard; MA, PhD, Chicago, is Professor of Musicology at Eastman School of Music, and University of Rochester, USA. He is a Board member of a number of prestigious journals, such as *Journal of Musicological Research*, *Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*. He is a Senior Editor of the *Eastman Studies in Music*; music editor of *Encyclopedia of New York State*. Dr. Locke is the author of *Music, Musicians, and the Saint-Simoniens and Musical Exoticism: Images and Reflections*, a co-editor of *Cultivating Music in America: Women Patrons and Activists since 1860*. He has published a number of musicological articles and reviews on American musical life, Berlioz, Liszt, Saint-Saëns, Schumann, Loeffler, Copland, Virgil Thomson, Bernstein, and other composers in *Cambridge Opera Journal*; *Fontes artis musicae*; *Revue française de musicologie*; *19th-Century Music*; *Journal of the American Musicological Society*; *Opera Quarterly*; *MLA Notes*; *Pendragon Review*; *Journal of the American Liszt Society*; *Mendelssohn and Schumann Essays*; *Music in Paris in the 1830s*; *Music and Society: The Early Romantic Era*; *Les Saint-Simoniens et L'Orient*; *En travesti: Women, Gender Subversion, Opera*; *The Work of Opera*; *The Nineteenth-Century Symphony*; *Edward Said and the Work of the Critic: Speaking Truth to Power*; *Liber Amicorum Isabelle Cazeaux*; *Liszt and His World*; *Musique, esthétique et société au XIX^e siècle*; *Händel's Opern: Das Handbuch*; *International Musicological Society (IMS) Conference Proceedings (1982, 1992, 1997)*; *New Grove Dictionary of Music and Musicians*; *New Grove Dictionary of American Music*; *New Grove Dictionary of Opera*; *New Grove Dictionary of Women Composers*; *New Harvard Dictionary of Music*; *American National Biography*; *Encyclopedia of New England Culture*; *Dictionnaire Berlioz (Prix de l'Académie des Beaux-Arts)*; *Dictionnaire de la musique en France au XIX^e siècle (MLA Vincent H. Duckles Award)*; and *Encyclopaedia Britannica*. Dr. Locke is Scholarly Adviser to the Rochester Philharmonic Orchestra and Bard SummerScape. He is the recipient of Galler Prize (1980), MLA Prize for bibliography (1981), ACLS Fellowship (1983), National Endowment for the Humanities Summer Stipend (1988), National Endowment for the Humanities Fellowship (2006-7), American Musicological Society and Society for American Music Society Publication Subventions (1986, 1997), Bridging Fellowship (1990), Music and Letters Award (2002), ASCAP-Deems Taylor Award (1992, 1996, 1999, 2003, 2007) and H. Colin Slim Award (American Musicological Society, for 2005 article on *Aida*).

Antonina L. Makarova is a graduate student of Music History Department at the Ural State Conservatory named after M. Musorgsky. Her field of interests covers Russian Sacred Choral performance, as well as opera of the 19th century, particularly its religious aspect. She has published articles on this topic.

Ljudmila V. Malatsai is Docent of Choral Conducting Department of the Orloff State Arts and Culture Institute, Candidate of Arts. She is a Music Director of Vocal Ensembles which took part in International and State Competitions.

One of them, the Vocal sextet "Men's Style" became a winner of 11 International and State Competitions. Her topic of research is Russian Choral Art of the first half of 20 century. She participates in conferences and symposia held in different cities of Russia. She also finishes work on monography about working and life of A. Nikolsky and on a volume of "Russian Sacred Music in Documents and Materials," dedicated to A. Nikolskij.

Georgia G. Markea is Doctor in Music Education of the University of London (Institute of Education), where she studied under Professor Keith Swanwick with the aid of a grant from the Greek Government (IKY). At the Institute of Education she has also completed post-doctoral research in Talent in Piano Playing under the guidance of Professor Graham Welch. Since the academic year 2007-2008 she has been seconded as a School Adviser for Music Education in Athens. She is the Vice-President of the Union for Primary Music

Teachers (E.E.M.A.I.E.). She is a member of the Hellenic Union for Music Education (E.E.M.E.) and she has been the Chair of its Piano Pedagogy Group from 2002 until 2006. She is a founder member and in charge of the music department of the Artistic and Intellectual Association of Egaleo, and also member of the Athens Institute for Education and Research (A.T.I.N.E.R.). She is an assessor for the Ministry of Labour with responsibility for the activities for human resources in the sphere of Culture, Sports and the Mass Media. Her oeuvre consists of nine books and dozens of articles in books and journals selected by critical committees.

Alevtina A. Mikhailova is Candidate of Arts, Docent at the Department of Folk Singing and Ethnomusicology of Saratov State Conservatory. The topic of her dissertation is "Folk and Neo-Folk Stylistic Tendencies in Music of the National Composers for the Bayan" 2006. She took part in more than 20 national and international conferences in Moscow, St. Petersburg, Astrakhan, Berlin and other cities dedicated to the problem of preservation and study of folklore. In 2007, on the grant of RGNF she went to an ethnomusicological expedition within the project "Folk-Ethnographic Expedition for the Study of the Folk Instrumental Music of the Middle Volga Region." She has published the materials of this expedition in a collection of Saratov harmonica tunes "Sounds of the Saratov Harmonika" (2007). She has also published more than 40 scholarly articles on this topic.

Anna P. Nedospasova is a soloist of early music ensemble "Insula Magica" at Novosibirsk State philharmonic society. She completed studies at Novosibirsk Conservatory as a pianist and Kazan Conservatory as a harpsichordist. She teaches at the Piano Department of Novosibirsk Conservatory, where she is now a post-graduate student at the Department of Music History. The subject of her research is Siberian musical culture of the first half of the 18th century. Anna Nedospasova also gives solo recitals on the early keyboard instruments, takes part in scientific conferences in Russia (Tobolsk, Novosibirsk, Moscow) and in Sweden (Stockholm, Grenna). She has several publications in Russian and Swedish languages in *Poltava*, *Prisoner's Destinies and Culture Cooperation*, *Starinnaja Muzyka*, *Sibirskij Almanakh*, and *Tidig Musik*.

Iza A. Nemirovskaya is Candidate of Arts, a Senior Researcher at the State Institute of Arts Studies, Professor at the Schnittke Moscow State Institute of Music. She is a member of Russian Composer's union. Her scientific interests are related to the problems of the symphony music of the 19th and 20th centuries, children in Russian music in 19th and 20th centuries, vocal-verbal intonation, and the works of Brahms, Tchaikovsky, Mussorgsky, and Shostakovich.

Yekaterina G. Okuneva is Docent at the Department of Music Theory at the Petrozavodsk Conservatory. In 2006 she defended a thesis and earned the degree of Candidate of Arts. She has been an active participant of a number of international conferences. Her area of scientific interests covers the European musical avant-garde of 1950-60th years, modern technicians of a composition, the Scandinavian and Finnish music of the 20th century.

Polina V. Pavlova is a graduate student at the Department of Music History of Ufa State Academy of Arts named after Zagir Ismagilov. Her scientific interests are connected with history and theory of Yakuti opera, traditions of the national sakha epos and also the problem of symphonization an opera genre. She has participated at the national conferences. The topic of her dissertation is «Yakuti National Opera».

Yekaterina A. Prikhodovskaya is a graduate student at the Musicology Department of the Novosibirsk State Conservatory. She has her Master Degree in composition as well as in poetry. Her fields of interests are opera and arts collaboration. Lately, she has been working on production of her own operas. She also has publications in local and national periodicals.

Yelena N. Sadirova is Assistant Researcher of the Division of Theater at the Institute of Language, Literature and Arts named after G. Ibragimov, branch of the Academy of Sciences of Tatarstan. She has

graduated from the aspirantura of the same Institute majoring in theater studies. Her area of interests covers the history of Tatar national theater and theater criticism. The author studies the role of music in the dramatic spectacle. She took part in a number of conferences, has published articles on the topic of music in Tatar drama theater.

Rosalia M. Sharipova is Associate Professor at the Department of Socio-Cultural Activity of the Neberezhnye Chelnu State Pedagogic Institute. She has finished the post-graduate study at the Institute of Language, Literature and Arts named after G. Ibragimov, Academy of Sciences of Tatarstan. She is working on her Candidate Dissertation. Ms. Sharipova has authored 10 articles. She performs as a choral conductor, is the recipient of awards from Kazan and Penza. She is the organizer and artistic director of the student choir "Inspiration."

Radjap Yu. Shaikhutdinov – performer (accordion), the prize-winner of the All-Russian and international competitions, the Honored Artist of the Russian Federation and the Republic of Bashkortostan, Professor of the Department Protector of Folk Instruments, Protector for Creative work and International Relations of Ufa State Academy of Arts named after Zagir Ismagilov. Radjap Shaikhutdinov has trained 50 prize-winners of All-Russian and International competitions, has numerous published scientific works, among which there are articles on the issue of folk instrumental performance, arrangements for accordion; he is editor of collection of transcriptions.

Oxsana Ye. Sheludyakova is Professor at the Department of Music Theory at the Ural State Conservatory. Her topic of dissertation for the Doctor of Musical Arts degree is "The Phenomenon of Late-Romantic Melodicism." Her scientific and professional interests include the Old Russian culture, late romanticism in music, psychology and aesthetics.

Vitaly A. Shuranov is Candidate of Arts, Protector of the Academic Affairs of the Ufa State Academy of Arts named after Zagir Ismagilov. He organized a number of regional and national conferences, edited a number of collections of articles dedicated to the problem of content of artistic text, history and theory of music. The main direction of his research interests is Christian musical culture.

Larisa S. Spiridonova is Docent and the Chair of the Department of Chamber Ensemble and Collaborative Piano at the Higher School of Music of the Republic of Sakha (Jakutia). She is the Dean of the Division of Performance of the same School. She has graduated from the Ufa State Academy of Arts as a pianist and the *aspirantura* (post-graduate school) at the Ural State Conservatory named after M. P. Mussorgsky. As a collaborative pianist, she performed in ensemble with famous singers of Jakutia, in the concert halls in Russia and abroad. She participated in production of the premieres and festivals at the Jakuti State Opera and Ballet Theater named after Suoron-Omolonn. She has published a number of articles.

Christos Terezis is Doctor of Philosophy (University of Ioannina, 1986) and Doctor of Theology (University of Athens, 1997). He is Professor of Ancient Greek and Byzantine Philosophy in the Department of Philosophy in the University of Patras. His main research interests are Neoplatonic philosophy, especially Proclus and Damascius. He teaches Ancient Greek Philosophy, Ancient Greek moral and political philosophy, Byzantine philosophy, Philosophical schools of Antiquity. He teaches also in the Hellenic Open University (E.A.Π.) in the program of "Orthodox Theology Studies", where since 2004 he is the Head of this program. He is a member of various philosophical associations. He is an author of about 170 articles, both in Greek and the foreign languages, and of 16 monographs. UNESCO and Academy of Athens have honored him with a number of awards. Recent publications (indicatively):

1) „Proclus henads and Plato in forms“, *Diotima* 32(2004), pp. 156-166

2) "Aspetti della teorie delle specie nel Damascio", *Maia* LXII(2005), pp. 95-105

3) "Biblical interpretation, religious education, and multimedia educational applications", *Philoteos* 8(2008), pp. 333-354

4) "Aspects of Byzantine aesthetics in G. Pachymere's Work", *Orientalia Christiana Periodica* 75(2008), pp. 209-220

5) "L'Union et la distinction chez Damascius", *Revista Portugues de Filosofia* 64(2008), pp. 165-176

6) "Aspects on the relation between faith and knowledge according to Gregory Palamas", *Byzantinische Zeitschrift* 101(2008), pp. 1-20.

Yevgeny B. Trembovsky is Doctor of Arts; Professor; Chair of the Department of Music Theory, Voronezh State Academy of Arts; Chairman of Voronezh Composers' Union; Secretary and an Honorable Member of the Composer's Union of Russian Federation, the winner of the Order of Friendship and Great Pushkin's Medal. He has earned Candidate Degree with the thesis "Theoretical Problems of Kazakh Symphony" from the Leningrad Conservatory (1973) and Doctoral dissertation "Specificity of Lado-Harmonic Thinking of Modest Mussorgsky" from the Russian Institute of Arts (1994). He has organized a number of festivals, conferences and seminars, worked as musical critic and lecturer, edited a number of collections of articles. He has authored more than 150 articles and 5 monographs dedicated to various problems of music scholarship, such as theory and aesthetics of music, questions of methodology of theory, folklore, harmony, texture, symphonism and others.

Olga A. Urvantseva is a Docent of Music Theory and History Department at the Magnitogorsk State Conservatory, Candidate of Arts. She actively participates in conferences, published 17 articles on Russian Sacred Music and Musical Pedagogy.

Saule I. Utegalieva is Assistant Professor at the Department of Musicology Department of Kazakh Kurmangazy National Conservatory. She is an expert and representative of Kazakhstan in International Council for Traditional music (ICTM) (UNESCO). Saule Utegalieva received Candidate Degree in ethnomusicology from the Department of Folklore of the Leningrad Cherkasov State Institute of Music, Theatre and Cinema (now known as the Russian Scientific-Research Institute of Art History, Saint-Petersburg). She is the author of two books, editor of a number of international collections of articles. She has more than hundred scientific publications devoting to different aspects in studying of folk instrumental music and musical instruments of peoples of Central Asia. Saule Utegalieva participated in numerous of international conferences.

Lilia A. Vishnevskaya is Candidate of Arts, Professor of the Department of Music Theory and Composition of the Saratov State Conservatory named after L. V. Sobinov. Her Candidate Degree has been conferred at the St. Petersburg (Leningrad) Conservatory named after N. A. Rimsky-Korsakov, current work on Doctoral Degree is conducted at the Moscow State Tchaikovsky Conservatory. Her scholarly interests are related to the study of the problems of ethnomusicology, as well as theoretical and practical musicology. She presented her papers at the national and international conferences and published her articles in *Musical Academy Quarterly*, *Musicology*, *Music and Time and Problemy Muzikal'noi Nauki*.

Anna A. Zondereger is Associate Professor at the Department of Music History of Petrozavodsk State Conservatory named after A. K. Glazunov. She is a degree candidate at the Department of History of Music of the St. Petersburg State Conservatory named after N.A. Rimsky-Korsakov. The topic of her Candidate dissertation is "The 1st Piano Concerto of Dmitry Shostakovich in the Context of His Works of the Early 1930s." Her scientific interests are related to music of Shostakovich and to the questions of genre and style evolution of the music of the 20th century. She has participated in the national and international conferences, has published articles on the topics of Russian and western music and contemporary musical art.

